

MUSIC - UNIVERSITY OF TORONTO



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Kotliarevskii, Roman Nikolaevich
Krasnaia Ploshchad'

M
1530
K7953K7
1979
c.1
MUSI



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Р. КОТЛЯРЕВСКИЙ

КРАСНАЯ ПЛОЩАДЬ

**Поэма
для хора
и симфонического
оркестра**

ПАРТИТУРА



Р. КОТЛЯРЕВСКИЙ

**КРАСНАЯ
ПЛОЩАДЬ**

**Поэма
для хора
и симфонического
оркестра**

Слова Л. Хаустова

ПАРТИТУРА

ESECUTOPI

3 Flauti (III = Piccolo)
2 Oboi
2 Clarinetti in B
2 Fagotti
Contrafagotto

4 Corni in F
3 Trombe in B
3 Tromboni
Tuba

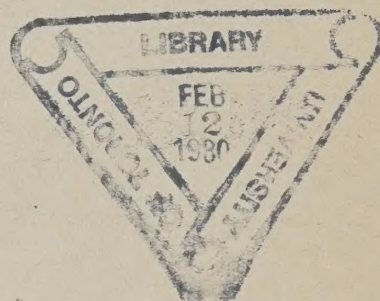
Timpani
Tamburo militare
Cassa rullante
Frusta
Piatti
Gran cassa
Tom-tom

Silofono

Piano

Coro Soprani
 Alti
 Tenori
 Bassi

Violini I
Violini II
Viole
Violoncelli
Contrabassi



M
1530

K 7953 K7

1979

КРАСНАЯ ПЛОЩАДЬ

3

Поэма для хора и симфонического оркестра

Слова Л. ХАУСТОВА

Р. КОТЛЯРЕВСКИЙ

Pesante

Piccolo
(Flauto III)

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Tamburo militare

Cassa rullante

Frusta

Piatti

Gran cassa

Tam-tam

Silofono

Piano

Sopran

Alti

Coro

Tenori

Bassi

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Pesante

div. v

espr.

espr.

espr.

div.

div.

Timp.

Archi

First system of musical notation. The Timp. (Timpani) part is on a single staff with a bass clef, showing a series of notes with slurs and a dashed line. The Archi (Archi) part consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) with various notes and slurs. The system ends with a double bar line.

=

Second system of musical notation. The Timp. part continues with a dashed line. The Archi part shows more complex notation, including a "unis. v" (unison violin) instruction. The system ends with a double bar line.

=

Third system of musical notation. The Timp. part continues with a dashed line. The Archi part shows more complex notation, including a "unis. v" (unison violin) instruction. The system ends with a double bar line.

1 Più mosso

Cor. *f marc.*

Tr-be *f marc.*

T-ro *p* *poco a poco cresc.*

1 Più mosso

Archi

==

с 697 к

Picc. muta in Fl. III

The musical score is written for a symphony, featuring multiple staves. The notation includes complex rhythmic patterns, slurs, and dynamic markings. The key signature is B-flat major (two flats). The score is divided into two systems. The first system contains 12 staves, and the second system contains 12 staves. The notation includes triplets, slurs, and dynamic markings such as *mf*, *p*, *mp*, and *pizz.*. The score is written for a variety of instruments, including strings, woodwinds, and brass.

mf

p

mp

mf

pizz.

Cl. *dim.* *pp*

Cor. *dim.* *pp*

Timp.

Cr. c.

T-tam

V-c. *p*

C-b. *simile*

=

3

Timp.

Cr. c.

Tenori

Coro *tr*

Bassi

C-b.

Серд - це От - чиз - ны -

=

Timp.

Cr. c.

T. *tr*

Coro

B. *tr*

C-b.

Крас - на - я пло - щадь,

пло - щадь

Timp.
 Cr. c.
 T.
 Сого
 В.
 С.-б.

Крас - на - я, пло - щадь веч - на - я

==

4

и пре - крас - на - я. Крас -

f

==

на - я пло - щадь, Крас - на - я

tr

==

пло - щадь. Рос - си - н пло - щадь

Серд - це Рос - си - н пло - щадь

5

Timp.
 Cr. c.
 T.
 Coro
 B.
 V-c.
 C-b.

шадь Крас на я. *tr*
 Крас на я. Древ ность ю се до ю, па мять

tr
arco
tr

5

Alt.
 Coro T.
 B.
 V-c.
 C-b.

mf *sf* *tr* *tr*
 Пло шадь Крас на я, пло шадь
 ю жи во ю вста ли над Мос кво ю, вста ли сте ны. Пом нят

simile
simile
simile

6

Крас на я, *mf* *sf*
 пло шадь Крас на я, *mf* *sf*
 кам ни э ти гром бы лых сто ле тий, гром бы лых сто ле тий

6

A. *mp*
 Coro T. *mp*
 B. *mf*
 V-c. *mf*
 C-b. *mf* *dim.*

пло - щадь Крас - на - я.
 пом - нят кам - ни э - ти, гром бы - лых сто - ле - тий, гром сто - ле - тий.

7
 Timp. *mp*
 Coro T. *f*
 B. *f*
 7
 Archi *mf* *mf espr.* *div.* *mf espr.* *mf espr.* *simile* *simile*

8
 - но сто - я - ли, го -

8

Timp.

T.

Coro

B.

Archi

ре по - зна - ли, все

cresc.

cresc.

cresc.

=

9

Timp.

Soprani

Alti

Coro

T.

B.

Archi

ис - пы - та - ли

сте - ны Крем - ля,

f

f

f

f

f

mf

9

S. *ny Krem - ly, ste - ny Krem -*

A. *ny Krem - ly, ste - ny Krem -*

T. *ny Krem - ly, ste - ny Krem -*

B. *ste - ny Krem - ly,*

Coro

T-ro *colla bacch. di Timp.*

P-ti *mf*

S. *ly.*

A. *ly.*

T. *ly.*

B. *ste - ny Krem - ly.*

Coro

10 Più mosso $\text{♩} = \text{♩}$

V-ni I *div. v. mf espr.*

V-ni II *unis. v. mf espr.*

V-le *mf espr.*

10 Più mosso $\text{♩} = \text{♩}$

V-ni I

V-ni II

V-le

V-ni I

V-ni II

V-le

11

12

V-ni I

V-ni II

V-le

13 *Meno mosso* $\text{♩} = \text{♩}$

S.

A.

Coro

T.

B.

сте - ны Крем - ля,

сте - ны Крем - ля,

сте - ны Крем - ля,

сте - ны

14 *Più mosso* $\text{♩} = \text{♩}$ (*Allegro*)

Timp.

T-ro

S.

A.

Coro

T.

B.

сте - ны Крем - ля.

сте - ны Крем - ля.

Крем - ля.

14 *Più mosso* $\text{♩} = \text{♩}$ (*Allegro*)

V-c.

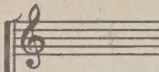
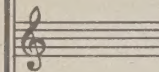
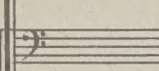
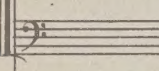
C-b.

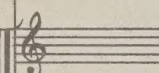
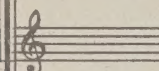
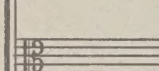
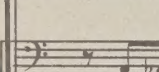
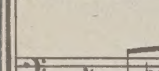
V-c.

C-b.

simile

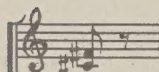
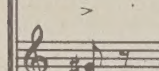
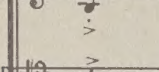
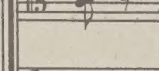
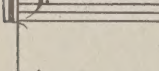
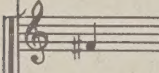
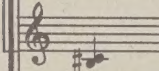
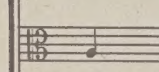
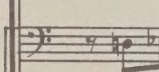
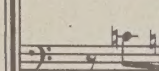
simile

Ob.    

Archi     

unis. pizz. *f*
div. pizz. *f*
pizz. *f*
mp
mp

=

15

Fag. *mf* II

C-fag. *mf*

Tr-ni *mf* II

e *mf* III

Tuba *mf*

P-no *mf*

V-c. *mf* *détaché*

C-b. *mf* *détaché*

Fag. *a2*

C-fag.

Cor. *a2* *mf marc.* III

Tr-be *a2* *mf marc.*

Tr-ni

e

Tuba

P-no

V-c. *cresc.*

C-b. *cresc.*

Fl

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

T-ro

Cr. c.

P-no

Archi

I. II a2 *f*
 III *f*
f
f
f
mf marc. *mf marc.*
mf marc.
mf
mf
arco
f arco
unis.
f arco
f
f
f

cresc.

ff

ff

ff

ff

f marc.

f marc.

cresc.

ff

ff

ff

Fl.

Ob.

Cl.

Cor.

T-ro

Cr. c.

V-ni I

V-ni II

V-le

This musical score page contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (T-ro), Trombone (Cr. c.), Violin I (V-ni I), Violin II (V-ni II), and Viola (V-le). The score is written in 3/2 time and consists of three measures. The woodwinds and strings have melodic lines with various articulations and dynamics. The brass section (Cor and T-ro) has a more rhythmic, punctuated part. The percussion (Cr. c.) has a simple, sustained pattern. The violins and viola provide harmonic support with sustained notes and some melodic movement.

17

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

C. r.

Frusta

P-ti

Gr. c.

=

с 697 к

18

Cor. *fespr.*

Tr-be

Tr-ni *fespr.*

T-ro

C. r. *f*

fespr.

I

19

Picc. *ff stacc. e marc.*

Fl. *ff stacc. e marc.*

Cor. *cresc.*

Tr-be *cresc.*

Tr-ni *fespr.*

T-ro

C. r. *poco a poco cresc.*

Sil. *ff*

P-no *ff*

Picc.
 Fl.
 Cor.
 Tr-be
 Tr-ni
 T-ro
 C. r.
 P-ti
 Sil.
 P-no

colla bacch. di Timp.
p
cresc.
ff
poco a poco cresc.
ff

The image displays a handwritten musical score on page 25, organized into five systems of staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings.

- System 1:** Consists of two staves. The top staff contains a series of eighth notes with flat accidentals. The bottom staff contains a series of eighth notes with flat and sharp accidentals.
- System 2:** Consists of four staves. The top two staves contain whole notes and half notes. The bottom two staves contain whole notes and half notes, with a forte (*ff*) marking appearing below the third measure.
- System 3:** Consists of two staves. The top staff contains a series of eighth notes. The bottom staff contains a series of eighth notes, with a forte (*ff*) marking appearing below the third measure.
- System 4:** Consists of two staves. The top staff contains a series of eighth notes with flat accidentals. The bottom staff contains a series of eighth notes with flat and sharp accidentals.
- System 5:** Consists of two staves. The top staff contains a series of eighth notes with flat accidentals. The bottom staff contains a series of eighth notes with flat and sharp accidentals.

20 Tempo primo ♩ = ♩ (Pesante)

Fag. *ff* > *f*

C-fag. *ff* > *f*

Tr-ni
e
Tuba *ff* > *mf*

Timp. *f* *mf*

Cr. c. *f*

S. *ff*
Серд - це От - чиз - ны —

A. *ff*

Coro
T. *ff*
Серд - це От - чиз - ны —

B. *ff*

20 Tempo primo ♩ = ♩ (Pesante)

V-le *ff* > *f*

V-c. *ff* > *f*

C-b. *ff* > *f*

The musical score is divided into two main systems. The upper system consists of three staves of piano accompaniment in bass clef. The first two staves are for the left and right hands, featuring a series of chords with slurs and dynamic markings: *ff* > (first measure), *f* (second measure), and *mf* (third measure). The third staff is a lower register accompaniment with a dashed line indicating a sustained note. The lower system consists of four staves. The first two staves are vocal parts (soprano and alto) with lyrics in Russian: "Крас - на - я пло - щадь." The next two staves are piano accompaniment for the vocal parts, with dynamic markings *ff* > and *f*.

Крас - на - я пло - щадь.

Крас - на - я пло - щадь.

21

Fag. *f marc.*

C-fag.

Timp. *mf*

T-ro *mf*

S. *f*
Вре - ме - ни ве - тер зна - мя по - ло - щет,

A. *f*

Coro

T. *f*
Вре - ме - ни ве - тер зна - мя по - ло - щет,

B. *f*

21

non div. *f*

Archi *f*

f marc.

simile

f marc.

simile

Picc. muta in Fl. III

Picc.

Fag.

ут - ро встре- ча - ет Крас - на - я

ут - ро встре- ча - ет Крас - на - я

div. div. v

The musical score is arranged in three systems. The first system shows the Piccolo (Picc.) and Bassoon (Fag.) parts. The Piccolo part is mostly rests, with a note in the third measure. The Bassoon part has a melodic line. The second system contains two vocal staves with Russian lyrics: "ут - ро встре- ча - ет Крас - на - я". The third system continues the vocal parts and includes dynamic markings like "div." and "v". The bottom of the page has the text "с 697 к".

22

Fl. I, II

Ob.

Cl.

Fag. *f marc.*

C-fag. *f marc.*

Cor. I, II *f*

T-ro

S. *f*

A. *f*

Coro

T. *f*

B. *f*

пло - щадь. В не - бе чис - том над От - чиз - ной ок -

22

Archi

f unis.

f div.

f marc.

f marc.

f marc.

f marc.

тябрь - ски - е пес - ни

льют - ся, пес - ни ок -

тябрь - ски - е, пес - ни

тябрь - ски - е пес - ни льют - ся, пес - ни льют - ся. Ок -

[illegible]

Тимп.

S. льют - ся, пес - ни льют - ся, пес - ни льют - ся.

А. пес - ни льют - ся, пес - ни

T. И

B. Пес - ни льют - ся, пес - ни льют - ся, льют - ся.

Archi

==

==

==

25

二

с 697 к

Fl. I. II. III a3 *ff*

Ob. a2 *ff*

Cl. *ff*

Fag. II *f marc.*

C-fag. *f marc.*

Timp. *mf*

T-ro

P-ti *cresc.*

S. *ff marc.*
слы - шит в зво - не ку - ран - тов, слы - шит в зво - не

A. *ff marc.*
в зво - не ку - ран - тов по - бед - ный

Coro T. *ff marc.*
слы - шит зем - ля по - бед - ный

B. *ff marc.*
слы - шит

Archi *ff* *non div.*

ff *non div.*

ff

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

P-ti

шаг, по - бед - ный шаг, по - бед - ный шаг, по - бед - ный шаг, по -

шаг, по - бед - ный шаг, по - бед - ный шаг, по -

шаг, по - бед - ный шаг, по -

simile

simile

с 697 к.

27 $\text{♩} = \text{♩}$

Fl. *p* *simile*

Cl. *p* *simile*

Timp. *mp*

Cr. c. *p*

P-no *p*

S. *tr*

A. *tr* Здесь мы слы - шим,

T.

B. *tr* Пульс Рос - си - и,

27 $\text{♩} = \text{♩}$

V-ni II *non div.* *p* *simile*

V-le *non div.* *p* *simile*

V-c. *div.* *p* *simile*

C-b. *pizz.* *p*

Fl.

Cl.

Timp.

Cr. c.

P-no

S. *sf* здесь, *sf* здесь

A.

Coro

T. *sf* Здесь, *sf* здесь

B. здесь мы слы - шим пульс Рос - си - и, здесь мы слы - шим пульс Рос - си - и,

V-ni II

V-le

V-c.

C-b.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute and Clarinet) and strings (Violins II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. The percussion (Timpani and Cymbals) provides a steady pulse. The piano accompaniment is minimal, with a few chords in the left hand. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics 'здесь, мы слы - шим пульс Рос - си - и, здесь мы слы - шим пульс Рос - си - и,'. The Soprano and Tenor parts are marked with *sf* (sforzando) and have a long note that spans across the measures.

Музыкальный фрагмент из «Песни Волжских батыров» (1935). Музыка для голоса и фортепиано. Включает вокальную мелодию с русскими текстами и фортепианное сопровождение. Текст песни: «Здесь мы слышим пульс России, здесь мы слышим пульс России». Музыкальные обозначения включают динамические указания, такие как «sf» и «cresc.», а также темповое обозначение «Andante». Ключевая подпись имеет один диэзис (F#), а метр — 4/4.

Fl.

Cl.

Timp.

Cr. c.

P-pn

S.

A.

Coro

T.

B.

и ды-хань - е на ших дней!

И не - движ - ны ча - со -

V-ni II

V-le

V-c.

C-b.

div.

p

29

Cor. I, II + *sf*

P-no 8 *p*

T. *mp* воз - ле

Coro B. вы - е, и не - движ - ны ча - со - вы - е

V-ni II *div.* *p* *simile*

V-le *unif. v* *p*

V-c. *p* *div. Parco*

C-b. *pizz.*

29

Cl. *p* *dim.*

Tr-be *pp* *dim.*

P-no 8 *p*

T. *p* вхо - да в Мав_зо - лей, воз_ле вхо - да в Мав - зо -

Coro B.

V-ni I *div.* *p* *dim.*

V-ni II *p* *dim.*

V-c. *p* *dim.*

C-b. *p* *dim.*

30 poco a poco accel.

Cl.

Tr-be

Tr-ni

T-ro

P-no

T.

Coro

B.

pp

ppp

mp marc.

pp

Red.

лей.

30 poco a poco accel.

V-ni I

V-ni II

V-c.

C-b.

pp

pp div.

pizz.

pp

pp

Tr-be

Tr-ni

T-ro

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

mf

mf

31 Risoluto

Fag. *f*
 C-fag. *f* ord.
 Cor. *mf* III
 Timp. *mf*
 T-ro *mf*
 S. *f* Серд - це От - чиз - ны -
 A. *f*
 Coro T. *f* Серд - це От - чиз - ны -
 B. *f*

31 Risoluto

V-ni I
 V-ni II
 V-le *f* arco unis. 3 div. 3
 V-c. div. *f* arco
 C-b. *f* unis. arco

Fag.
 C-fag.
 Cor.
 Tr-ni
 e
 Tuba
 Timp.
 S.
 A.
 Coro
 T.
 B.
 V-ni I
 V-ni II
 V-le
 V-c.
 div.
 C-b.

Красна я площадь, площадь
 Красна я площадь, площадь

unis.

a2

Крас - на - я, пло - щадь веч - на - я

Крас - на - я, пло - щадь веч - на - я

div. 3

unis. 3

Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 S.
 A.
 Coro
 T.
 B.
 V-ni I
 V-ni II
 V-le
 V-c.
 div.
 C-b.

и пре - крас - на - я, Крас - на - я пло - щадь.
 и пре - крас - на - я, Крас - на - я пло - щадь.
 и пре - крас - на - я, Крас - на - я пло - щадь.

III
 mf

32

(a2)

f *v*

mf

mf

mf

mf

mf

Tuba

mf *v*

mf

Ве - тер над Ро - ди - ной зна - мя по_ло - щет, празд - ник встре_ча - ет

Ве - тер над Ро - ди - ной зна - мя по_ло - щет, празд - ник встре_ча - ет

с 697 к

[illegible]

с 697 к

Handwritten musical score on page 51, featuring multiple staves with complex notation, including many beamed sixteenth notes and rests. The score is divided into two systems, each with two measures. The bottom system includes vocal parts with the lyrics "любят - ся,".

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 P-ti
 Cr. c.
 Sil.
 P-no
 S.
 A.
 Coro
 T.
 B.
 Archi

34
 35
 36

Крас - ну - ю пло - шадь сла - вит стра -
 Крас - ну - ю пло - шадь сла - вит стра -

cresc.

The musical score is arranged in systems. The top system includes woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, tubas). The middle system includes strings and a soloist. The bottom system includes vocal soloists and a large ensemble of woodwinds and brass. The score is written in Russian and includes dynamic markings like 'cresc.', 'f', 'mf', and 'mp'. The vocal parts have lyrics in Russian.

Lyrics (Russian):

на, сла, вит, стра -

на, сла, вит, стра -

cresc.

с 697 к

The musical score is written for a string quartet, consisting of two systems of staves. The first system includes two violins (top two staves), two violas (middle two staves), and two cellos/double basses (bottom two staves). The second system includes two violins (top two staves), two violas (middle two staves), and two cellos/double basses (bottom two staves). The notation includes various musical symbols such as notes, rests, and dynamic markings.

In the second system, the vocal parts (soprano, alto, tenor, and bass) are indicated by the Russian words "стра" (soprano) and "на" (alto), which are placed below the staves. The words "стра" and "на" are repeated in the second system, indicating a vocal entry or a specific melodic line.

с 697 к

Роман Николаевич Котляревский

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для хора и симфонического оркестра

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